

MANY NEW PLAYS THIS WEEK

TWO FOREIGN ACTRESSES TO RETURN



ADELE BLOOD
IN
'MILADY'S BOUDOIR'

By LAWRENCE REAMER.

OF the fullness of art the typewriter occasionally squeaketh. Am during the past week, as it has been observable in the theatre, would compel the least self-respecting typewriter to turn or perform any rebellion analogous to the worm's method of suggesting that one might after all just as well have a heart. Some of the indignities offered in the theatres during the last few weeks have been all but intolerable to persons of the slightest pretensions to education. The language, indeed, of the American drama as it is seen to-day may be said to be illiterate.

There are speeches in "Experience" which make the text of a Winter Garden badinage sound like the polished phrases of Walter Pater. They are not pretensions, which is the particular quality of "Experience" and "Milady's Boudoir." There seems no choice today between the illiterate and the sophisticated in the American theatre. "On Trial" with all its tense dramatic interest is written without a suggestion of literary education in its author. Just in the degree that the dramatic quality has been secured in plays of native origin is the amount of discernible education diminished.

It is not altogether possible to say whether or not the New York public will care for the charming transfer of "David Copperfield" to the stage of Wallack's Theatre, for which L. N. Parker is to be thanked. The manner of its introduction was not of course auspicious of success. But there is much of the gentle charm of the playwright's earlier works in the use of the material from Dickens. It is quite evident that the author of "The Highway of Life" and "The Rosemary" and added its pathos to "Dorothy" and its light charm to "Pomander Walk."

Of course the situation in the theatre is not today normal. The interests of men and women seem just at present to lie in other directions. It may be that the means of gratifying interest in the drama are not just now so abundant as they have been in the past. The result, whatever the causes may be, is the necessity of strong attraction to the public in order to fill the theatres. It may be that "The Highway of Life" does not possess the character that will fill the theatre nowadays. But the charm ought to make it popular. Just as "Pomander Walk" enjoyed continued if not sensational success, so should there be a public to admire the quiet episodes from this famous novel.

Then the acting of the play is faultless. Vernon Steele as young Steerforth, Edmund Corrigan as Don't, Lennox Davis as Micawber and Maggie Fisher as his wife, J. V. Bryant as the hero, these are some of the most striking figures in the thickly peopled play. Then the Hep family as represented by M. O. P. Haggie and Helen Weatherby, who was also excellent as the melancholy guest of the *Peggottys*, was reinforced with so much humor and so much truth to life that no admirer of Dickens could fail to be delighted with them. Mr. Parker has transferred Dickens to the stage with such fidelity to the original and with such humor that it would be a shame to have the public indifferent to his beautiful play.

The language is so different from other plays recently heard here that the contrast is refreshing. In "Kick In" for instance, when the talk is not the jargon of thieves it is the speech of the gutter. The conversation

of the symbolic characters in "Experience" adds to the vocabulary of these reports, the talk of the Broadway cabaret. "Milady's Boudoir" is written in the slang of the theatrical agency's outside waiting room. "Did my voice register?" asks the actress heroine. So it goes, and so does the theatre in holding the mirror up to nature reflect in its uncompromising realism all that is cheapest and coarsest in life.

NEW PLAYS OF THE WEEK.

A Wide Variety in the Theatre Offerings.

To-morrow evening Charles Frohman and Klaw & Erlanger will present *Experience* at the Lyceum Theatre in "Outcast," a play in four acts, by Hubert Henry Davies. "Outcast" is said to be a serious vital play, with its moments of dramatic intensity. In the telling of the story only eight characters are involved. *Geoffrey Sherwood* is a middle-aged Englishman who has been killed by a woman in his own set. Breaking the engagement, she has elected to marry a prosaic but wealthy baronet. *Sherwood* becomes disconsolate, moody, and addicted to stimulants. At this period he meets, quite unexpectedly, *Miriam*, a woman who has known life's vicissitudes. Between these two characters, in social station so far apart, there is much in common. The play deals with their redemption. The scenes of the four acts of "Outcast" are laid in London. The company provided by Charles Frohman and Klaw & Erlanger for Miss Ferguson's play includes Charles Cherry, Marguerite Leslie, Warburton Gamble, J. Woodall Birde, Anne Meredith, Leslie Palmer and Nell Comp-ton.

Marie Tempest will give her farewell engagement in New York at the Comedy Theatre to-morrow night. During her engagement at this house Miss Tempest will be seen in a repertoire of plays, including "Mary Goes First," "At the Barn," "The Marriage of Kitty" and "Art and Opportunity."

"Mary Goes First," chosen for the first bill, is a comedy written by Henry Arthur Jones. It was presented by Miss Tempest at the Playhouse in London and enjoyed an extended run. Both the company and the production from the Playhouse have been brought here intact for the New York engagement.

Written specially for Miss Tempest by Henry Arthur Jones, "Mary Goes First" may be confidently depended upon to give this distinguished English comedienne every opportunity for the exhibition of her finished art, as well as her own unique and pungent personality. As for the play itself, it is described as a satirical comedy of middle class life, with biting sarcasms on English political conditions.

At the New Amsterdam Theatre to-morrow evening Klaw & Erlanger will present the new musical comedy, "Papa's Darling." Like its predecessors, "The Pink Lady," "Oh! Oh! Delphine" and "The Little Cafe," the music is composed by Ivan Caryll. He will conduct the orchestra to-morrow. The book and lyrics are by Harry B. Smith.

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The story of "Papa's Darling" is based upon the Parisian idea of a mythical son and an equally mythical daughter of two supposedly ultra-respectable rural husbands to cover up their visits to Paris. There they are very gay indeed. *Achilles Petipus*, professor of moral psychology in *Mme. Petipus's* Advanced Feminist Academy, is a very sedate citizen at home, and so, for that matter, is his friend, *Le Blanc*, the Mayor of Epinal, where the academy is located. It is quite a different matter, however, when they get away from home. There

MARIE TEMPEST IN "MARY GOES FIRST"

is a certain Zozo, an attractive Parisienne, who arrives in Epinal unexpectedly. From this time on trouble comes thick and fast. Klaw & Erlanger, as in their previous musical comedies, have made an elaborate and beautiful production of "Papa's Darling." The first act shows the grounds of the academy, the second a reception room in the academy and the third the *Sal Blanc* at the Cafe Boheme in Paris. The musical numbers have been produced under the direction of Julian Mitchell, while the dialogue has been directed by Herbert Gresham. Several of the favorites of the earlier Klaw & Erlanger musical plays appear in "Papa's Darling." The more important players are Frank Leloir as *Viktor Petipus*, Dorothy Jordan as *Zozo*, Alice Dorey as *Germaine*, Fred Walton as *Le Blanc*, Octavia Broske as *Sophie*, Jack Henderson as *Marcel*, Frank Doane as *Col. du Paris*, Edna Hunter as *Dorine* and Lucille Saunders as *Mme. du Paris*.

At the Thirty-ninth Street Theatre to-morrow evening Joe Weber will present a new musical farce comedy, "The Only Girl," for the first time in this city. This new work, which is by Henry Blossom and Victor Herbert, represents their first output since their resumption of interests for the joint writing of musical plays. Fred G. Latham, who has been prominently associated in the past for his success in staging so many of the Henry Blossom and Victor Herbert pieces, prepared "The Only Girl" for production.

The cast engaged by Mr. Weber includes Wilda Bennett, Adele Rowland, Louise Keely, Vivian Wessell, Josephine Whittell, Estelle Richmond, Marguerite Chavet, Jane Hilbert, Claire Stanish, Gladys Schütz, Jeanne Darya, Thurston Hall, Ernest Torrence, John Findlay, Ted Prouty, Richard Barlett and others.

Anna Pavlova will make her first New York appearance of the season at the Metropolitan Opera House on Tuesday evening. Supporting the premiere danseuse will be a company of solo and secondary dancers, reputed to be the best Pavlova has ever brought to America, and an orchestra. Theodore Stier of London will be the musical leader.

The performance is to be given for the benefit of the social service work in connection with the babies' wards in the Post-Graduate Hospital, and prominent women of this city are interesting themselves actively in its behalf. The committee in charge of the affair is composed of Mrs. Theodore Roosevelt, Jr., chairman; Mmes. M. Orme Wilson, Jr., and Courtlandt Nicoll and Miss Janet Fish. Among the patronesses are Mmes. W. K. Vanderbilt, Jr., Harry Payne Whitney, James Burden, George P. Baker, Jr., J. Norman de Wittehouse, Nicholas Longworth, Frank Gray Griswold and August Belmont.

Individual though Pavlova's performances always are, next Tuesday's will establish a new novelty record even for her. An absolutely new ballet, "Flora's Awakening," will have its premiere and there will be eight classic divertissements, of which five have never before been seen. But the novelty of the programme, from certain standpoints, will be called "The Dance of To-day," a feature composed entirely of modern society dances.

Low Fields will present a new opera called "Suzi" at the Casino Thea-



ELSIE FERGUSON
IN
'OUTCAST.'



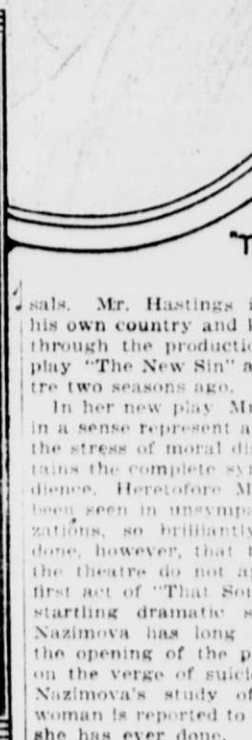
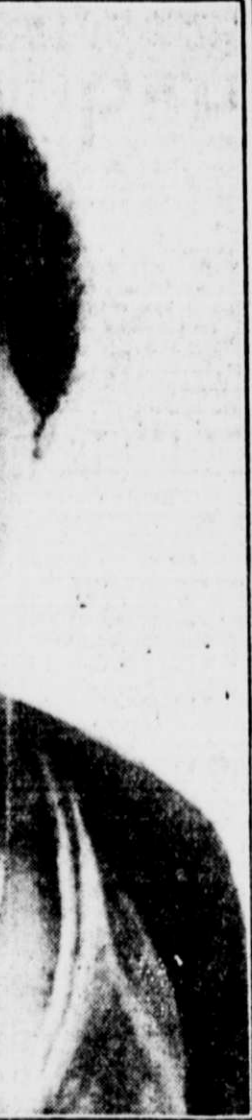
OCTAVIA BROSKIE IN
'PAPA'S DARLING'

tre on Tuesday. The new work has been adapted from the Hungarian of Franz Martos and Aladar Remy by Otto Hauerbach. The play had been running for three years in Budapest, but was interrupted by the outbreak of the European war. It is in three acts, the first and third being laid at the summer garden of the Sans Souci Theatre in Budapest and the second at Sorrento, Italy.

Jose Collins will sing and act the role of *Suzi*, a young comic opera star, whose romance with the young son of a Hungarian Colonel of Hussars forms the basis of the story. Tom McNaughton plays the role of the tutor of *Stephan*, in love with *Suzi*. Connie Ediss is a stage mother of *Suzi*, while other important roles are played by Lew Hearn, recently returned from London; Robert Evert of the London Gaiety Theatre Company, as *Stephan*; Fritz von Busing, the *Countess Roseth*; Melville Stewart, Arthur Lipson and numerous other minor characters.

Alla Nazimova will make her first appearance in a new play at the Harris Theatre on Friday under the management of the Liebler company, due to the fact that George C. Tyler had a play which entirely pleased and suited her.

"That Sort" the new play by Basil Macdonald Hastings, was written and adapted to the actress's personality. The author, who has spent most of the summer working on this play with Mme. Nazimova, came to America a few weeks ago to superintend the rehearsal.



ALLA NAZIMOVA
IN
'THAT SORT'

sals. Mr. Hastings is well known in his own country and known in America through the production of his unusual play "The New Sun" at Wallack's Theatre two seasons ago.

In her new play, Mme. Nazimova will in a sense represent a heroine who is in the stress of moral disaster but still retains the complete sympathy of the audience. Heretofore Mme. Nazimova has been seen in unsympathetic characterizations, so brilliant and artistically done, however, that the usual rules of the theatre do not apply to her. The first act of "That Sort" is one of those startling dramatic studies for which Nazimova has long been famous. At the opening of the play the heroine is on the verge of suicide and in this act Nazimova's study of "That Sort" of woman is reported to be the finest thing she has ever done.

A BARYTONE'S CAREER.
Andreas Dippel's Discovery of a New Singer.

Wilfrid Douthitt, the English barytone who will make his American debut at the Forty-fourth Street Theatre on Wednesday evening in the role of *Count Andre de St. Amant* in the Dippel opera Comique Company's production of "The Lilac Domino," was born in London in 1888. His father's family originally came from the north of Ireland. His mother was a Belgian, the daughter of a celebrated Belgian singer, who for many years sang in grand opera in Brussels.

Mr. Douthitt at the early age of 11 enjoyed a reputation as a boy singer. At that time he possessed a bass voice, running to low B. No efforts were made by his parents to give him a musical training until he arrived at the age of 15. His father was very much opposed to his taking up a career as a singer. Mr. Douthitt's father was a builder and contractor. He endeavored to shape his son's career as an architect, so that he might fit into his business. The older Douthitt, in order to discourage his son from becoming a singer, put him to work. He was made to take up all the trades connected with house and building construction. In doing so he worked at the bench. He rose every working day at 4 o'clock and after having his breakfast walked four or five miles to work. Having an hour off for lunch, young Douthitt took half of this time for musical instruction. Arriving home at 6:30 he worked until 11:30 every night with his singing and at the

NEW PLAYS OF THE PRESENT WEEK.

MONDAY—Lyceum Theatre—Elsie Ferguson in "Outcast," a new drama by Hubert Henry Davies.
Comedy Theatre—Marie Tempest in "Mary Goes First," by Henry Arthur Jones.
New Amsterdam Theatre—"Papa's Darling," musical farce by H. B. Smith from the French of D'Ancourt and Vaucaire, with music by Ivan Caryll.
Thirty-ninth Street Theatre—"The Only Girl," musical farce by Henry Blossom and Victor Herbert.
TUESDAY—The Casino—"Suzi," operetta by Martos and Hauerbach.
Metropolitan Opera House—Anna Pavlova and her company in a ballet.
FRIDAY—Harris Theatre—Alla Nazimova in "That Sort," by B. M. Hastings.

piano. The improvement was so marked that it secured him small engagements. The honorariums reached an amount that caused his father to think, perhaps, it might be just as well for his son to take up the career that was nearest to

sical" was given in England Mr. Douthitt was the soloist. He appeared before all the members of the royal family in England and a private recital at which the royal English family were present, including Queen Alexandra. A host of foreign notables were guests, among the most prominent of whom was the Empress of Russia.

Another distinction enjoyed by Mr. Douthitt is that he is the only male singer who ever appeared as the principal boy in pantomime at the Drury Lane Theatre. This part is always played and sung by a girl. Douthitt's tremendous chest development and lung capacity he can sing fifty-five seconds on one breath. Aside from his engagement with the Dippel Opera Comique Company Mr. Douthitt will be heard in a number of concerts in this city under Mr. Dippel's direction.

DICKENS AS AN ACTOR.

He Was Known Chiefly as an Amateur.

Charles Dickens's biographer has told how near the great novelist came to being an actor and how the mere physical accident of having a cold interfered with this ambition. But the writer did not altogether abandon the footlights. He was a most virulent example of the amateur player and continued to take delight in these appearances.

For many years it was the custom of Dickens to devote two or three years to writing novels. Then for a year he would disport himself in many parts of England on the amateur stage. As a result of this devotion to the theatre Dickens became a stage director of great resource. He rehearsed the company, designed the costumes and also the scenery and attended to all the details of the production. So it is more than probable that were Dickens alive today he would make himself very active in connection with the Liebler production at Wallack's.

His stage love became so pronounced that Dickens adopted stage methods when he went about the country reading from his works. He carried many properties with him and his own "gas man" so that the lighting scheme might be suited to the best display of his facial expression. His methods of reading were strongly dramatic.

Dickens revived his youthful love of the theatre during his visit to this country in 1842. By the time he reached Canada he was wild to act on the stage. Theatricals by army officers gave him the opportunity in Montreal on May 24, 1842. At the Queen's Theatre there Dickens played with the officers and other amateurs in "A Roland for an Oliver," "Fast Two o'Clock" and "Dear as a Post." He took entire charge of the productions.

When Dickens returned to England from America he forswore the stage and devoted himself to the writing of novels until 1845. Then he determined upon a playacting career. In 1845, he presented Ben Jonson's "Every Man in His Humor" at the Royalty Theatre in London with a company of amateurs. The performance was repeated on November 15. Dickens himself played *Capitaine Bobadil*. He made such a hit in the presence of Albert the Prince Consort and the other distinguished persons that Capt. Robert Leslie, Royal Academy, invited on canvas one of his scenes. Before the close of 1845 Dickens and his company gave Beaumont and Fletcher's "The Elder Brother" at the St. James in London. They also took it to Liverpool and Manchester. In 1847 they took the Jonson comedy to Manchester. In 1848 they put on "The Merry Wives of Windsor" with Dickens as *Justice Shallow* and Mark Lemon as *Falstaff*. They played London and also took their production to Manchester, Liverpool, Edinburgh, Birmingham and Glasgow.

After that rather ambitious tour Dickens devoted himself again to his novel writing. He said "Opportunities belong to that period. But in 1850 he yearned for the stage again. In that year at Kneelworth House, the residence of Lord Lytton, his company presented the Jonson play. In 1851 Dickens and his friends founded the "Guild of Literature and Art," which gave a number of performances under the management of Dickens. Lord Lytton wrote for the Dickens company "Not So Bad as We Seem," which was presented at Devonshire House before Queen Victoria, Prince Albert, the Duke of Wellington, Lord Macaulay and many other notables. In 1855 Dickens distinguished himself by playing six parts in a little sketch, changing costumes and making up very rapidly.

The last important production of Dickens and his associates were "Light-house" and "The Frozen Deep," by Wilkie Collins. In the former the main part of the action took place in a little room in a lighthouse (Edystone Light-house). Dickens designed a very effective scenic setting for "Light-house" which was commensurate upon with high praise by the professional theatrical world. This was in 1857.

The novelist died in 1870, but up to the end retained his extreme interest in the theatre. Only a few days before his death he said to a friend:

"What do you think would be the realization of one of my most cherished day dreams? To settle down now for the remainder of my life within easy distance of a great theatre, in the direction of which I should have supreme authority. It should be a house of course having a skilled and notable company and one in every way magnificently appointed. The pieces acted should be dealt with according to my plans and coached up here and there according to my judgment, the players as well as the plays being absolutely under my control. There, that's my day dream!"